

**NOTES ON THE WORK OF THE BYZANTINE INSTITUTE
IN ISTANBUL: 1957**

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THE preceding issue of this series of notes on the work of the Byzantine Institute¹ contained some observations on a number of sepulchral monuments in the Parecclesion and the narthexes of the Kariye Camii in the early stages of their cleaning or discovery. At that time the uncovering of three arcosolia in the outer narthex had barely begun and only one of them was sufficiently opened up to permit comment and illustration. While it is still too early to present a detailed study of all the wall tombs, it is felt that a preliminary report should be made regarding the three in the outer narthex in order to supplement, and on certain points to correct, the information in the previous report concerning the tomb in the fifth bay,² and to present an account, for the first time, of the newly uncovered tombs in the fourth and second bays of the outer narthex.

It has always been evident that the early fourteenth-century façade (the west wall of the outer narthex) of the Church of the Chora was of a very open type with six tall arches that extended almost to the floor (fig. 9). In the interior, the arches penetrated into the tympana above in which scenes of the early life of Christ were depicted in mosaic (fig. 10). When the church was converted to Moslem use all these openings, with the exception of the door, were filled with cut stone and rubble leaving only the small pointed windows, high up in the fills, to illuminate the interior.

In the course of restoration work in 1956 it became evident, however, that the exterior

sides of three of these great windows (those in bays two, four, and five, counting from the north end) had been filled in late Byzantine times by thin curtain walls of cut stone so placed that half their thickness projected on the exterior plane of the façade (fig. 9). These walls are so unequal in thickness, and their stones are of such differing dimensions, as to suggest that they were constructed at different times. The curtain walls converted the three windows into great niches (figs. 1, 5, and 7), or arcosolia, within which sarcophagi, long since removed, were placed and portraits and appropriate sacred images painted on the back walls and, in one case, in the jambs and soffit of the arch as well. In the Turkish alterations the upper parts of these late Byzantine fills, which formed the backs of the arcosolia, were dismantled to a level of about 2.80 m. above the floor, the small windows placed upon these truncated sections of the Byzantine curtain walls, and new walls built flush with the interior planes of the openings, thus concealing the existence of the arcosolia and their paintings (fig. 10). With these alterations, of course, the paintings in the upper parts of the back walls of the niches were destroyed. The two windows of bays one and six, which had not been made into niches, were filled by the Turks at the same time, and in the same way, that the tombs were filled.

THE EARLY FOURTEENTH-CENTURY
WINDOWS OF THE FAÇADE

After opening the windows of bays one and six, which had never been transformed into arcosolia, some aspects of their original treatment became evident, and it is to be presumed that the windows of the other bays, before they were converted into arcosolia, had been treated in the same fashion. All window openings were quite uniform in dimensions. From their sills, which are about 22 cm. above

¹ Paul A. Underwood, "Notes on the Work of the Byzantine Institute in Istanbul: 1955 and 1956," *Dumbarton Oaks Papers*, 12 (Cambridge, Mass., 1958), pp. 269-287.

² *Ibid.*, pp. 279-282, figs. 11-15 and text illustration, p. 281. In some respects the present report supersedes the earlier account of this tomb, but the reader is referred to it for details concerning the paintings in the soffit of the arch and for illustrations which are not repeated here.

floor level, to the mosaic surface in the soffits of their arches (figs. 5, 7), they measure between 4.37 and 4.44 m. The widths of their openings from masonry to masonry (their revetments have disappeared) vary between 1.79 and 1.84 m. The thicknesses of their jambs, with the exception of bay six, vary between .88 and .89 m. In bay six this is reduced to .74 m. It is evident from the presence of metal cramps in the masonry of the reveals that the marble revetments of the walls of the narthex turned in, to line the jambs of the windows. In the second bay small fragments of revetment, still *in situ*, are wedged between the back wall of the arcosolium and the masonry of the jambs (fig. 8), thus enabling one to determine that in the northern jamb of this window the revetments extended into the reveal to a depth of .635 m. Evidence in the south jamb of the window in bay four indicates a return there of .66 m. In all probability these figures represent an average return in all windows with the exception of that in bay six where the wall is thinner.

Balustrades, about 1.20 m. high from the finish level of the sills, had filled the lower parts of the window openings. Evidences of these exist in bays one and six where slots were found to have been let into the lower jambs (fig. 11). It is likely that similar slots exist also in the other three windows, but these are now inaccessible. The balustrades were capped by moulded copings; a fragment of one was found in the fill of bay six and it exactly fitted an imprint in the south jamb of that window immediately above the slot.

While no very clear evidence now exists regarding the form of enclosure, if any, above the balustrades it seems likely that the openings would have been closed by means of grilles or window frames of some kind. If so, these would have been placed against the exterior edges of the marble revetments in the reveals.

THE ARCOSOLIUM OF BAY 5 (Figures 1-4)

Some tentative comments on the arcosolium of the fifth bay, and some illustrations of its paintings, were published in the preceding issue of these notes devoted to the season of

1956. This arcosolium³ is unique among the three in the outer narthex in that the paintings were not restricted to the back wall of the niche, but were placed also in the soffit of the arch and in the jambs between the top of the sarcophagus and the cornice (fig. 1). The original mosaic ornament in the soffit of the window was concealed behind an archivolt of cut stone voussoirs which rests upon the overhang of the cornice where it turned in to the window. The face of this archivolt and its intrados were plastered and thus provided with surfaces for painting. Below the cornice, the marble revetments in the jambs of the window were removed and plaster support for paintings was applied directly to the masonry. Thus, above the sarcophagus (which rose to a height of about 1.45 m. above the sill), all the surfaces within the arcosolium, with the possible exception of the tympanum of the arch, were painted. While the paintings in the soffit and the jambs are still relatively complete, though in varying states of preservation, only the lower part of the painting of the back wall of the niche still survives. The latter exists to a height of about one meter above the presumed level of the top of the sarcophagus.

The face of the arch was painted in a geometric design. The soffit, however, contains a bust figure of the orant Virgin and Christ child (Blachernitissa) within a cusped mandorla which half obscures four seraphim who peer out from behind. In the haunches of the soffit, flanking the Virgin, are two medallions containing bust figures of Sts. Cosmas of Mayuma (left) and John Damascene (right).⁴ When the Turkish fill in the upper part of the arcosolium was removed, some evidence came to light, just outside the paintings in the soffit, suggesting that a semicircular window may have existed within the arch. If this was the case, the back wall of the arcosolium terminated at cornice level.

The panel in the back of the niche (fig. 2) measures 1.57 m. in width within its borders. The inner border varies between 2.5 and 3 cm.

³ Dimensions: height from sill to soffit of arch, 4.16 m.; height from sill to spring line of arch (top of cornice), 3.41 m.; width between plaster surfaces in jambs, 1.77 m.; height from sill to top of fragment of painting on back wall, 2.46 m.

⁴ *Ibid.*, figs. 12 and 13 for illustrations.

in width, and consists of a narrow wave pattern of white painted upon a red ground such as was used throughout the arcosolium in framing its various parts, as well as in the tomb of Demetrius⁵ in the inner narthex where it is used in the same way. Outside this frame is a wider border of red, about 5.5 cm. in width at the right side, and 4 cm. at the left. Finally, in the angles between the back wall and the jambs the wave border is repeated, this time as a frame for the paintings in the jambs. At the bottom of the panel, below the wave border, the red band is from 5 to 5.7 cm. in width and below this is a narrow white band, 2.5 cm. wide, which turns downward near the jambs and becomes the border of a horizontal panel, painted yellow, which formed a transition between the sarcophagus below and the portraits above.⁶

The plaster support for the paintings in the back and jambs was of poor quality. It was very thin and seems to have been applied in only one coat. Owing to the rough and uneven surface of the masonry, especially in the fill at the back, the plaster barely covers the more projecting stones and as a result the surfaces are unusually bumpy. There was little protection from seepage of moisture and the paintings have suffered greatly both in decomposition of the plaster and in flaking of surface paint. In many places cleavages had developed between the plaster and the masonry, and these have caused numerous, but relatively small, areas of total loss.

The remnant of the portrait panel in the back of the niche (fig. 2) now measures .65 m. in height above its wave border at the bottom. This is a little more than two-fifths of its original height if it is considered to have been the same height as the panels in the jambs (i.e. 1.57 m.). Contrary to impressions published in the earlier report on this tomb,⁷ the back of the niche contained not two, but at least three, and probably six figures. Three figures stood in the foreground, and parts of the drapery of what seem to have been three other figures are to be seen at a higher level

behind and between those in front, one at the upper left corner, another between the first and second figures from the left, and the third between the second and third figures. In-so-far as it is preserved and visible, the background was green, painted over black, with no evidence of setting or ground plane.

The figures in the front rank appear to be those of an adult woman flanked by two children. The child at the left is dressed in a long caftan slit down the center and bound at the waist by a girdle. Owing to the flaking of the paint on this figure, especially in a zone around the edges, one can observe several of the steps taken by the painter in executing this and, perhaps, others of the portraits. Apparently he first put in the black of the background, but in so doing considerably overlapped the boundaries of the figure, a phenomenon frequently observed in other paintings in the Kariye Camii. He then applied green over the complete area intended for the garment. Much of this green paint and its overpainting has come away where it lay upon the black, thus leaving a zone that is now largely black around the edges of the garment. This zone is about 9 cm. wide at the bottom and about 5 cm. at the sides. Over the green the entire garment seems next to have been painted a bluish gray, possibly smalt. Foliate and floral motifs, representing the pattern on the material of the dress, were then painted over the gray. These consist of large leaf forms in yellow on which are traces of gilding. In the centers of the golden leaves are vermilion dots highlighted with white. Spaced at fairly regular intervals are small vermilion flowers composed of six roundish petals which radiate from a white dot. At the top of the fragment one can see the white girdle, with twisted folds, that marks the waistline of the figure. A white kerchief with fringed ends hangs from the girdle to left of center. It seems likely that when the painter had completed this and other figures, he then applied the green paint that covers the black of the background.

A second child, somewhat larger than the first, was portrayed at the far right, and placed so low in the panel that the lower border seems to cut off the lower part of the skirt leaving no space for the feet. The garment tapers to the waistline of the child at

⁵ *Ibid.*, pp. 276-278, fig. 9.

⁶ This lower panel seems to have been intended as an imitation of a yellow marble. It corresponds to a similar horizontal panel in the same position in the arcosolium of bay 4 (see *infra*).

⁷ Cf. note 1.

the top of the fragment. Here, to the left of the garment, there is a small piece of drapery, of the same color and pattern as the rest of the costume, which probably represents the lower edge of the right sleeve, suggesting that the garment had wide sleeves and that the right arm of the figure was extended toward the left. At the far right is another, similar, loop of drapery which is probably a bit of the left sleeve of the garment. Either the garment was first painted black, or, as seems to have been the case in the child at the left, it was painted over the black of the background. At any rate, a light yellowish brown was applied over black and on this a complicated series of motifs were painted to form the pattern of the material. A running vine motif in vertical bands which are spaced at regular intervals is painted in a heavy green paint. Interspersed in the coils of the vine are heart forms in white lines which are surrounded by single rows of red dots painted over black. Between the vertical vine patterns there are vertical rows of crowns alternating with small beasts. Both crowns and beasts are yellow highlighted with white. The crowns are drawn in perspective as seen from below and have three sharp prongs on top and two streamers below. Bluish vines appear here and there in these rows. In the lower left corner of the garment the letter *omega* is inscribed in white and beneath it what seems to be a ligatured *gamma* and *eta*. On the background, immediately to the left, is the merest trace of what appears to have been another letter.

In this connection, it should be recorded that another inscription, of six lines, had been painted in the lower left corner of the panel. Regrettably, this inscription is no longer legible.

Before discussing the figure of the woman in the center, between the children, it is convenient to make note of the fragments of painted drapery which at first glance might be regarded as pertaining to short outer garments, such as cloaks or mantles, worn by the two figures at the left in the front row. This, however, seems not to be the case. The draperies in question are those mentioned above.⁸ That these are not outer garments of any of the figures in the foreground can be deduced both from the fact that they do not

envelop any of them and from other evidence to be given below. The drapery to the left of the child at the left is mainly painted in browns and yellows. The small brown triangle that projects to the left, below the drapery, appears to be the point of the right foot of a figure whose weight rests upon the left leg (invisible behind the child). The right foot seems to push the hem of the skirt out toward the left and the folds of the drapery accord with this posture. The piece of drapery found to the right of the same child has a strong vertical line in black which appears to mark the right-hand edge of a piece of fur trimming that comes down to a point. To the right of this line there is a wide hem of yellow, and above it the garment is green with yellow ornaments suggesting a vine motif. To the left of the fur trimming is a triangular area of reddish brown paint on which is part of a guilloche pattern in yellow. This probably represents the outer garment, while the fur probably served as its trimming, or possibly as a lining. If that is the case, the inner garment was green with a golden hem. The piece of drapery to the right of the central figure again has a wide yellow hem at the bottom and above it, and to the right is a vertical band of yellow, possibly the edging of the left side of an outer cape or mantle. To the left of this edging the garment is a dark greenish gray on which is a gridwork of yellow stripes. These three isolated pieces of drapery do not accord with one another in color or design and the directions of their hems are such as to make it unlikely that they pertain in any way to the figures of the front rank.

The most important figure, and one which supplies evidence in the identification of the occupant of the tomb, is that of a woman who stands slightly to right of center between the two children and at a somewhat higher level than they, as though on a plane immediately behind them. She is attired in a vermillion caftan, open down the front, which bears a pattern of golden monograms within medallions and small heraldic birds with outspread wings. A sketch giving details of the monograms, and a more detailed description of the costume were published in the "Notes: 1955-1956."⁹ As was noted there, three monograms are used in the pattern,

⁸ P. 217.

⁹ *Op. cit.*, p. 281.

each recurring several times. These monograms can now be more definitely identified than they were in the earlier publication, and form the basis for identifying the personage who wears the costume.

While they are linked together in horizontal and vertical rows, the monograms are to be read in the vertical sense. The one which appears most frequently, and in each of the four vertical rows, is easily identified as that of the Palaeologoi.¹⁰ In the first and third rows, counting from the left, this monogram alternates with one based upon the letter *alpha* which is to be identified as that of the powerful family who signed themselves Palaeologoi Asanaioi, the descendants of the union, in the year 1278, of Eirene Palaeologina, daughter of the Emperor Michael VIII Palaeologos, and the ex-Tsar of Bulgaria, Ivan III Asan, which produced four sons and two daughters.¹¹ The best evidence for interpreting this monogram as one of the versions used by the Asanaioi¹² is its close resemblance to that which appears on the "shroud" of a still later descendant of these families, Maria Mangop (d. 1476), second wife of Stephen the Great, Voivode of Moldavia, whom Gabriel Millet has identified as the Maria Asanina Palaeologina who is recorded in the dedicatory inscription on an icon offered by that princess to the Monastery of Grigoriou on Mt. Athos.¹³ The monogram on

the "shroud" is composed of an *alpha* of the type with a long horizontal bar at the top and a pendant cross-bar shaped like a Y. Attached to the left side of the *alpha* is a reversed *sigma*. These details are common also to the version painted on the costume here being discussed. But, whereas the Poutna "shroud" has a letter attached to the right of the *alpha* that can be viewed either as an *eta* or a *nu*, or both, and thus possibly gave the complete spelling of the name ACANHC, the examples on our fresco, with one exception, place a second *sigma* on the right. Nevertheless, it should be read as ACA[NH]C with the *nu* and *eta* omitted, but giving the two *sigmas* of the name. The one exception, the central monogram in the third row from the left, seems to have a *nu* attached at the right, but presents it in reverse, just as the *sigma* is reversed.

This identification probably carries with it similar monograms on the costumes of two other women, one in the southeastern arcosolium of the Parecclesion which can still be very dimly discerned on close inspection and which was imperfectly sketched by A. Rüdell, and the other in the arcosolium of the fourth bay (*infra*).¹⁴ Those tombs, it would appear, contained the portraits of still others of the Palaeologoi Asanaioi for their costumes also bear the Palaeologan monogram.

The second row adds a third monogram to the series of family names of the personage portrayed in the fresco and repeats all three in sequence. The best preserved example of

¹⁰ For references to other examples, see "Notes: 1955-1956," *op. cit.*, p. 281, note 30. See also the Poutna "shroud" of Maria Mangop referred to *infra*, note 13, and the embroidered fifteenth-century book cover at Grottaferrata (A. Muñoz, *L'art byzantin à l'exposition de Grottaferrata* [Rome, 1906], p. 142).

¹¹ Many of their descendants regarded themselves as members of the dynastic family and figure prominently in Th. Papadopoulos' genealogy of the Palaeologoi (*Versuch einer Genealogie der Palaiologen* [Speyer, 1938], nos. 44-46, 18, 21, etc.).

¹² Another version appears on a costume in the arcosolium of the fourth bay, *infra*, p. 225, and fig. 6.

¹³ The "shroud," or embroidered silk cover for the tomb of the princess, is preserved in the treasury of the monastery at Poutna in Roumania. It is best reproduced by O. Tafrali, *Le trésor byzantin et roumain du monastère de Poutna* (Paris, 1925), pls. 43-45. The "shroud," of red silk embroidered in threads of gold, depicts the dead princess in ceremonial robes, crown, and pendants, within an arch reminiscent

of a wall tomb. The Palaeologan monogram appears twice among the embroidered ornaments of the arch. The whole is framed by a dedicatory inscription. Two of the corners are adorned by the double-headed eagle in medallions, and the other two by medallions containing the Asan and Palaeologan monograms (pls. 44, 45). G. Millet and H. des Ylouses, *Broderies religieuses de style byzantin* (Bibl. de l'École des Hautes Études, Sciences Religieuses, 55) (Paris, 1947), pp. 78-81, give the evidence for the identification of the Asan monogram and correct the error of Tafrali in reading it as "Marias." The inscription on the icon of Grigoriou is published by G. Millet, H. Pargoire, and L. Petit, *Recueil des inscriptions chrétiennes du Mont Athos* (Paris, 1904), no. 511, p. 175. For genealogical information regarding Maria Mangop, see Papadopoulos, *op. cit.*, nos. 127, 127a.

¹⁴ Cf. "Notes: 1955-1956," *op. cit.*, p. 274 and note 12; *infra*, p. 225, and fig. 6.

this third monogram is found at the lower right corner of the costume, in the fourth row, where it seems to have alternated with the Palaeologan monogram. This monogram is arranged in cruciform fashion. At the top is the letter *rho*, and below it an *alpha*; at the right is a circular letter, probably an *omicron*, and at the left a *lambda*—The monogram should be regarded as that of the 'ΠΑΟΎΑ family who, like the Asans, were allied to the Palaeologoi. There is also a marriage connection between this family and the Cantacuzenoi and, most interestingly, with the family of Theodore Metochites, *ktetor* of the Monastery of the Chora, thus bringing the Metochitai into blood relationship with these families, including the dynastic family. These relationships seem to stem from the marriage, about 1261, of the Protovestiarius John Raoul to Theodora Palaeologina,¹⁵ daughter of John Cantacuzenos. Their daughter Eirene was married, about 1290, to Constantine Palaeologos Porphyrogennitos,¹⁶ third son of the Emperor Michael VIII. In March of 1291 Constantine was cast into prison, for plotting against his brother Andronicus II, and there spent the rest of his life. Before his death, Constantine took the monk's habit under the name of Athanasius and on his death, May 5, 1306, he was buried outside the Monastery of Lips. The date of the death of his wife Eirene Raoulaina Palaeologina is unknown, but it is recorded that she was buried in the Monastery of the Chora.¹⁷ After the death of Constantine, the Emperor Andronicus II opened his court to his nephew, John, the only child of the marriage of Eirene and Constantine, and elevated the young man to the rank of Panhypersebastos, and ultimately to that of Caesar.¹⁸ Andronicus also arranged, about 1307, for John's marriage to Eirene, the daughter of Theodore Metochites, *ktetor* of the Monastery of the Chora.

The relationship between the Asans and the Palaeologoi has been mentioned above. It is evident also that the Raoul and Asan families were interrelated, for we find that among the relatives of Theodora Palaeologina, a niece of the Emperor Michael VIII, and

foundress of the Constantinopolitan monastery of Our Lady of Good Hope, a Manuel Comnenus Raoul Asan, Grand Primikirios, is portrayed on one of the miniatures in the typicon of that monastery,¹⁹ where the inscription identifies him as γαμπρός τῆς κτητορίας.

If we turn now to the paintings in the jambs of the arcosolium, it would appear that we are dealing with a tomb of a person who was related in some way to Theodore Metochites as well as to the other illustrious families mentioned above.

The painting in the jamb at the right (fig. 4) presents the figure of a nun (1.47 m. in height) standing within a framed panel (.58 × 1.57 m.) between the lid of the sarcophagus and the cornice above. She wears a tightly fitting headdress of black which covers all but the oval face and falls over the shoulders. The face now retains little of its flesh color, perhaps owing to loss incurred when the head was obscured by yellow paint. In the center of the face is a Byzantine repair and restoration that was carefully executed and still retains more of its paint and detail of drawing than the original parts of the face. The repair includes all of the eye at the left, most of the eye at the right, including the eyebrow, and all but the tip of the nose. The mouth, which is original, still retains some drawing and some of the red of the lips. Below the strip of lost surface paint that extends across the torso, the painted surface is relatively well preserved. At the two sides hang the folds of her mantle which is drawn in black, but painted in a dark reddish brown.

The long dress, worn beneath the mantle, reaches the feet and is painted a light yellowish brown somewhat like a dark raw sienna. Over this, the drawing is in the reddish brown that was used in the mantle for the drawing. This color is also used for modelling the folds. The lower parts of the sleeves of the tunic emerge from behind the vertical edges of the open mantle at a point just below the strip of lost paint. The feet, which barely show below the dress, are painted black.

Facing the nun, in the jamb at the left, is

¹⁵ Papadopoulos, *op. cit.*, no. 34.

¹⁶ *Idem*, no. 37.

¹⁷ See *infra*, p. 221 and note 21.

¹⁸ Papadopoulos, *op. cit.*, no. 38.

¹⁹ Fol. 5 of Ms. gr. 35 of Lincoln College, Oxford, now in the Bodleian Library. Cf. H. Delehay, *Deux typica byzantins de l'époque des Paléologues* (Brussels, 1921), p. 13.

the standing portrait of a monk (1.51 m. in height) in a framed panel that measures .57 × 1.58 m. within its borders (fig. 3). The most serious losses of paint are in the upper parts of the figure, especially in an irregular strip at about the same elevation as the corresponding area of loss in the figure of the nun. In this figure, also, the area about the eyes was damaged. The monk wears a beard of moderate length and a black hood that covers the head and shoulders. The colors of the tunic and mantle are the same as those in the corresponding figure opposite. A black strip, which may represent part of the scapular hangs below the waist.

These two portraits were accompanied by inscriptions. That for the nun (text figure)



Inscription accompanying Portrait of the Nun Athanasia

was inscribed in four short lines on each side of the head. On the left, where it is quite well preserved, the inscription reads: 'Εκοιμήθη [ἡ] δούλη τοῦ Θεοῦ [Ἀ]θανασή[α]. It continues at the right, where it is only partially legible: μονα[χῇ] ρ[ο]ῦ τοῦ κτήτω [ρος]²⁰ Regrettably, the inscription of the monk, which seems also to have been composed in four lines on each side of the head, is almost completely effaced. Nothing at all can be seen at the left, and at the right only a few letters in three of the lines are still to be seen. However, the third line contains . . . καὶ κτήτωρ ?].

It is likely that in accordance with common practice the monk and the nun Athanasia would also have been found among the personages portrayed in their court vestments in the back of the niche. In that case it is most

²⁰ "Here sleeps the servant of God, Athanasia the nun . . . of . . . founder . . ."

probable that the nun Athanasia, who, according to the inscription, seems to have stood in some relationship to a *ktetor*, was also the personage whose family names are revealed in the monograms of the Raoul, Asan, and Palaeologan families in view of the fact that within the genealogies of these families an Eirene Raoulaina Palaeologina was the mother-in-law of the daughter of Theodore Metochites, the latter being referred to, in all probability, as the *ktetor* in the inscription of Athanasia.

The hypothesis that this is the tomb of Eirene Raoulaina Palaeologina seems to be confirmed by a letter of one Demetrius Raoul Kabakes to his son, which was published by Leo Allatius.²¹ The writer, who claims descent

from the Raoul and Metochites families, recounts what he had heard from his elders regarding some of his more illustrious ancestors. The pertinent passage, for our purposes, is this: "[Theodore Metochites] begot five sons and one daughter, and for [the latter] he obtained as his son-in-law the Sebastocrator [John Palaeologos] son of Constantine Palaeologos Porphyrogennitos, son of the Emperor Michael, who [i.e. Constantine], being born to royal rank, rightly sought the succession to the throne. . . . His wife was buried in our family's monastery of Christ in Chora, near the tomb of the *ktetor* and [that of?] her husband. Her tomb con-

²¹ In Roberti Creightoni apparatus, versionem, et notas ad Historiam Concilii Florentini scriptam a Silvestro Syropulo . . . exercitationes (Rome, 1674), pp. 616–621. I have not seen this very rare publication, but the document is republished by K. Sathas, Μεσαιωνική Βιβλιοθήκη, Τόμος Α', Βυζαντινὰ Ἀνέκδοτα (Venice, 1872), pp. ρκς'-ρλα'.

tained the following inscription: 'The wife of Constantine Palaeologos, Porphyrogennitos, son of the most high Emperor of the Romaioi, Eirene Raoulaina Palaeologina.'"²²

Admittedly, the document as a whole contains numerous errors and confusions, especially those of mistaken identities. Yet what has been quoted here seems to be historically correct, and on such a point as the place of burial of Eirene Raoulaina Palaeologina there is no reason to question its accuracy. Moreover, the document and the epigraphic evidence, especially the monograms, of the tomb itself seem to substantiate one another and make it virtually certain that the tomb in bay five of the outer narthex is indeed that of Eirene Raoulaina Palaeologina.

From the point of view of chronology this is perfectly possible. While the date of Eirene's birth is not known exactly, it could not have occurred before 1262²³ and not much later than 1272, for in 1290 she was married to Constantine Palaeologos. Theodore Metochites' rebuilding of the church of the Chora must have been completed before 1320 and the windows of the outer narthex would probably not have come into demand as places for the construction of tombs until about 1325 to 1330.²⁴ Eirene would thus have been not much younger than 55 nor much older than 65 when the construction of tombs in the

windows of the narthex began. A date of *ca.* 1330 should, therefore, be assigned to the paintings in the arcosolium of the fifth bay.

In the light of the relationship between Eirene Raoulaina Palaeologina and Theodore Metochites, some of the lacunae in the inscription to the right of the nun Athanasia (who should be regarded as Eirene herself in the habit of a nun), might be filled as follows: ('Αθανασήα) μοναχή μη(τή)ρ τοῦ γαμπροῦ τοῦ . . . κτήτωρος . . .²⁵

The questions arise as to the identity of the monk in the jamb at the left, and as to the large number of figures in the portrait panel in the back of the niche. As was the case in the Tornikes monument,²⁶ where Tornikes and his wife are represented as monk and nun in the jambs, the figure in the left jamb should be regarded as that of Eirene's husband in the habit of a monk. It is known that Constantine Porphyrogennitos became a monk before his death in 1306,²⁷ and that he took the name of Athanasius. However, it is recorded that he was buried in or near the church of the Monastery of Constantine Lips.²⁸ It is not certain, therefore, that he was actually buried (or reburied) with his wife at the Chora although the text of Demetrius Kabakes suggests that he was. In that case the body would have been brought there from the monastery of Lips. It is hardly possible, on the other hand, that all six personages represented in the portrait panel would actually have been buried in one rather small tomb, and it seems likely that the painting should be regarded as a group portrait of the deceased with members of her family.²⁹

²⁵ "[Athanasia], the nun, the mother of the son-in-law of . . . founder. . . ." Some faint traces of letters, or parts of letters, which are not positively identifiable fit into such a reconstruction of this part of the inscription.

²⁶ Cf. "Notes: 1955-1956," *op. cit.*, figs. 5-7, and pp. 273 f.

²⁷ Papadopoulos, *op. cit.*, no. 37.

²⁸ *Ibid.*, p. 23. Pachymeres ed. Bonn, II, pp. 424 f., describes his funeral.

²⁹ No comparable example of such a large number of portraits in a tomb is known to me in Byzantine art, but one is reminded of the extensive series of portraits of parents, husbands, sons, daughters, granddaughters, and in-laws (twenty portraits in all), on ten folios of the *typicon* of the foundress of the monastery of Our Lady of Good Hope, Theodora Palaeologina (cf. *supra*, p. 220, and note 19). In the south-

²² . . . ἐποίκε οὖν μετ' αὐτὸν πέντε υἱοὺς καὶ θυγατέρα μίαν, εἰς ἣν ἐπῆρεν γαμβρὸν τὸν σεβαστοκράτορα, ἰδὼν μὲν τοῦ Πορφυρογεννήτου κυροῦ Κωνσταντίνου τοῦ Παλαιολόγου, υἱοῦ δὲ τοῦ βασιλέως κυροῦ Μιχαήλ, ὃς ἐγεννήθη μετὰ τῆς βασιλείας τὴν Ἀξίαν, ὃς καὶ ἐζήτει μεγάλως τὴν διαδοχὴν τῆς βασιλείας δικαίως . . . Ἡ δὲ γυνὴ αὐτοῦ ἐτάφη ἐν τῷ ἡμῶν καὶ τοῦ γένους ἡμῶν μοναστήριον τὸν Χριστὸν τὴν Χώραν ἐγγὺς τοῦ μνημείου τοῦ κτήτορος καὶ συμβίου αὐτῆς. Εἶχε δὲ ἐπιγραφὴν ὁ τάφος αὐτῆς τοιαύδε.

Ἡ σύζυγος τοῦ Πορφυρογεννήτου, κυροῦ Κωνσταντίνου τοῦ Παλαιολόγου καὶ υἱοῦ τοῦ ὑψηλοτάτου βασιλέως τῶν Ῥωμαίων Ἡρήνη Ραούλαινα ἡ Παλαιολογίνη.

²³ Her mother, Theodora Palaeologina Cantacuzene (Papadopoulos, no. 34) was widowed in 1261 when her first husband, George Muzalon, died. Thereafter she married the Protovestiarius John Raoul, Eirene's father.

²⁴ The tombs in the mortuary chapel (the Parecclesion) would doubtless have been assigned, but not necessarily occupied, before the windows of the outer narthex would have come into use as places of burial.

THE ARCOSOLIUM OF BAY 4

(Figures 5 and 6)

In converting the window of the fourth bay into a wall tomb,³⁰ the ornamental mosaics in the soffit of the arch, above the cornice, were left undisturbed and exposed (fig. 5). The undecorated band of setting bed between the mosaic ornament and the masonry fill in the arch was removed and a band of fresco ornament, consisting of a folded ribbon pattern in green and orange-yellow, was substituted to provide a transition between the mosaic and the fresco in the tympanum of the arch.³¹

The inner face of the Byzantine fill, which formed the back of the niche, was placed on a line with the termination of the marble revetments in the reveals, i.e., at a distance of .66 m. from the interior face of the wall of the narthex. In places one can see where the mortar of the masonry of the Byzantine fill accommodated itself around the back edge of the revetments, thus proving that the marble revetments, at least down to the top of the sarcophagus, had been left *in situ* when the arcosolium was constructed. With the exception of the ornamental border placed in the soffit of the arch the paintings in this arcosolium were, therefore, restricted to the back of the niche.

The evidence is that, unlike the other two arcosolia of the outer narthex, the wall and its painting in this tomb continued upward to fill the arch completely, leaving no window in the top. Moreover, had this not been the case there would have been no place in the

tomb for the painting of images of the sacred persons which must, therefore, have been placed in the tympanum above the group of portraits.

The paintings began immediately above the top of the sarcophagus at a level of about 1.21 m. above the sill, and from that level they are relatively well preserved to a further height of 1.17 m., or approximately half the original vertical dimension of the panel of portrait figures including its lower borders.

Beneath the zone of standing figures (fig. 6) is a long horizontal panel, about 22 cm. high, painted a dark violet color, seemingly in imitation of porphyry. This is framed by a white band about 3 cm. wide, and by an outer border of red that extended at the sides to the marble revetments in the jambs and below to the lid of the sarcophagus. The zone of figures was originally 1.675 m. in width, including its borders. The field of the painting itself, within the white line that formed an inner frame, measures 1.595 m. in width.

The painting presented the portraits of three persons, probably a family consisting of a man, wife, and child. No attempt is made to represent a ground plane or a setting of any kind, and as far as the painting is preserved the background is uniformly green. This color appears below the figures, at the two sides, and between the man at the left and the child in the center. Like the portrait panels in the southeast arcosolium of the Parecclesion³² and in the tomb in the fifth bay (*supra*), the mode of presentation is the traditional one in which those portrayed are aligned more or less frontally against a neutral background with no attempt to depict a scene. They are in a class with such portraits as are found, for example, in Ms. gr. 35 of Lincoln College, Oxford,³³ where the figures, usually in pairs, are depicted against gold backgrounds, and small bust figures of the Virgin and Child, or Christ alone, are placed in the center above the heads of the full-length figures; or with numerous examples of imperial portraits such as those collected and published by Lampros.³⁴

The man, at the left, stands isolated from

eastern arcosolium of the Parecclesion of the Kariye Camii there are four portraits, possibly of three personages, one of whom may have been portrayed twice (see "Notes: 1955-1956," *op. cit.*, fig. 10). In the tomb of the fourth bay of the outer narthex (*infra*, p. 223, and fig. 6), a family of three are represented. In these instances it is not at all certain that all persons who are portrayed were actually placed in the tombs.

³⁰ Dimensions: height from sill to soffit of arch, 4.37 m.; height from sill to spring line of arch (top of cornice), 3.38 m.; width between masonry jambs, 1.79 m.; height from sill to top of fragment of painting, 2.38 m.

³¹ A detail of the fresco ornament was reproduced in "Notes: 1955-1956," *op. cit.*, fig. 15, where a fragment of the painted plaster is shown turning onto the tympanum of the niche.

³² *Ibid.*, fig. 10.

³³ Cf. *supra*, p. 220 and note 19.

³⁴ S. P. Lampros, *Λεύκωμα βυζαντινῶν αὐτοκρατόρων* (Athens, 1930).

the other two figures who are grouped at the right, and thus occupies almost half the width of the panel. While his garments are represented as seen from the front, the feet are drawn in profile. From this one would infer that his head, at least, would have been turned to some extent toward the right. He wears a long heavy outer garment, or coat, which is open down the front. It has long sleeves that hang empty at the sides, indicating that it was worn like a mantle, hanging free from the shoulders. The tubular ends of the two sleeves can be seen at his sides.³⁵ This garment is black with an allover pattern of alternately large and small interlacing medallions. The large ones contain the Palaeologan monogram, the small ones a quatrefoil motif. Large cusped spaces are left in the pattern of interlacing medallions, and these are filled by the heraldic double-headed eagles, the Byzantine imperial arms. All the ornaments are executed in gold leaf outlined with black lines. The lining of the garment is exposed to view in three places: in the vertical fold at the left where it has been turned back, in the back of the garment at the bottom, as though seen from below, and in the openings of the sleeves. In all cases the lining is painted in violet colors which are graded from light violet at the edges to darker values within.

The inner garment was probably a long tunic with tight sleeves, open down the front and held together at the waist by a girdle, such as one finds in the men's costumes in the series of portraits in the Lincoln College miniatures mentioned above.³⁶ This tunic is vermillion with a large pattern in gold consisting of a series of ogive curves which form segments of a circle surrounding a large and solid leaf-like motif in the center.³⁷ The

³⁵ A very good representation of a garment of this type is to be found on the "shroud" of Maria Asanina Palaeologina, now preserved in the Roumanian monastery of Poutna, mentioned *supra*, p. 219 and note 13. The Princess is dressed in a long coat which had extremely long empty sleeves that reach the feet. At the shoulders are slashed openings through the upper part of the sleeve through which her arms protrude.

³⁶ Cf. note 19.

³⁷ The pattern in gold is in general analogous to those appearing on the men's costumes in the Lincoln College manuscript, but still more

vertical and horizontal stripes, which seem to mark the edges of the garment, are painted a dark violet.

Much prominence is given to the feet, both in size and in the descriptive manner of representation in profile. They seem to be clad in a type of buskin, and are at present the color of yellow ochre.³⁸

Between the man at the left and the woman at the right stands a child who wears a heavy caftan which seems to have been parted down the front. It is held together at the waist by a girdle from which hangs a kerchief. The field of the caftan is dark red. On this is an over-all diaper pattern in gold leaf outlined in black. The gold of the diaper is shaped into pointed ovals, and where these cross there is a small circle of gold. The girdle is knotted in the center and is made of two strands, each composed of multicolored stripes of dark red, vermillion, yellow, and white. On the white stripes are small red ornaments, while on the yellow and vermillion stripes the ornaments are green. The kerchief is white with light gray folds. It is bordered at the ends in gold and has golden fringes. On the gold border are small scroll designs painted in black lines. The lining of the caftan, seen at the bottom as though viewed from below, is vermillion. On the feet, which had originally been painted much larger, but were reduced in size by repainting, the child wears white shoes bearing a design in red lines.

Although the left side of the figure of the woman is obscured by the child, it is evident that she wears a dress made of a material with a foliate pattern, and over it a cloak with beautifully executed monograms. A broad strip of the dress is visible immediately to the right of the child. It is of a black material that is slightly lighter in value than the black in the lightest parts of the outer garment of the man. This long garment, which almost covers the feet, has a wide golden hem at the bottom, about 12 cm. wide, bordered by two black lines at each side. The golden field of the hem

closely comparable to that on the coat on the Poutna "shroud" described by Tafrali (*op. cit.*, p. 52) as having been of red silk with embroideries in gold thread.

³⁸ Since, under the Turks, the area of the feet had been daubed over with yellow paint, it is not clear what the exact color was originally.

is decorated by three rectangles in red, one of which is surrounded by four small triangles, drawn in black lines, while above and below the other two there are small circles, also drawn in black lines, within which flecks of white paint still adhere. The over-all pattern on the black dress consists of leaf forms arranged in oval shapes, and in the center of each oval is a large red dot surrounded by a white circle. The leaves are rather sketchy and are painted in white and in yellow. Appearing below the golden hem are the points of the shoes which are also of gold.

The vermilion and gold outer garment of the woman appears at the far right. It would seem to have been a kind of mantle, similar in form to that worn by the woman in the southeast arcosolium of the Parecclesion.³⁹ Like it, this mantle is covered with large monograms contained within circles. At the bottom is a golden hem, between 9 and 10 cms. in width, which is bordered at top and bottom by two black lines. Within the field of the hem rectangular gems and circular pearls are represented. The vertical edging, also of gold, and about 4 cms. in width, is interrupted at intervals by blue and red rectangles, and between them pearls are spaced in two rows. The vermilion field of the garment is mainly decorated by rows of great circles, each containing a monogram. The circles and the monograms are in gold leaf outlined in black. The spaces between the medallions are filled by blue ornaments consisting of four fleurs-de-lis forming a cross. The row of circles at the left contains three monograms and a small part of a fourth above. Each of the three is different, and they are repeated, apparently in the same order, in the vertical row at the right, where they are arranged so that the monograms in downward diagonal rows, from left to right, are identical.

The first of these, at the top left, is partially cut off at the left by the golden edging of the garment. Its left part, however, is supplied by its counterpart, the second monogram in the row at the right. It is arranged in cruciform fashion and is composed of the letters *delta* (at the top), *rho* (below), *mu* (left), and *kappa* (right). It is probable that the letters should be read in that order. If so, they supply the

name Δ(ε)ρμ(ο)κ(α)ττης). The second monogram in the row at the left is based upon a large *alpha* of the type used in one of the monograms in the tomb of Eirene Raoulaina Palaeologina in the fifth bay. In the present instance, however, what appears to be a minuscule *sigma* is attached to the *alpha* at the left and a rather large *nu* at the right. This would seem to be a variant form of the monogram of the Asan family. The third monogram is the familiar one of the Palaeologoi executed in precisely the same form as that on the costume of the man at the left.

There is very little documentary material relating to the Dermokaïtes family and their relationship to the ruling house of Constantinople. A document of August 1400, which is incorporated in the *Acta* of the Patriarchate of Constantinople,⁴⁰ records a Theodora Palaeologina Dermokaïtissa who was, by then, a widow. One gathers that she had at least one child (a daughter) who had married Nicholas Branas by whom she had a son who was still an infant in 1400. By that date the daughter had also died. As Papadopoulos points out, it is not possible to determine from this single source whether Theodora's husband was by birth a Palaeologan or a member of the Dermokaïtes family who married a Palaeologina. Papadopoulos assumes that a *strategos* Demetrius Palaeologos Dermokaïtes (who flourished *ca.* 1440) was a son of Theodora, but for this there is no evidence in the sources.

THE ARCOSOLIUM OF BAY 2

(Figures 7 and 8)

The arcosolium of the second bay (fig. 7)⁴¹ differed in several important respects from all others in the Kariye Camii, notably in the iconography and style of its painting. Its back wall, as seems to have been the case also in the tomb in the fifth bay (cf. *supra*), extended only to the level of the cornice. The arch, above the cornice, was filled by a semi-circular window, but, unlike the arcosolium of the fifth bay, there were no paintings in

⁴⁰ Miklosich and Müller, *Acta et diplomata graeca medii aevi*, II, p. 420; Papadopoulos, *op. cit.*, nos. 140, 141.

⁴¹ Height from sill to soffit of arch, 4.44 m.; height from sill to top of cornice, 3.46 m.; width between masonry jambs, 1.79 m.

³⁹ Cf. "Notes: 1955-1956," *op. cit.*, fig. 10.

the soffit of the arch or in the jambs, and the only place available for portraits and images of the sacred persons was the panel in the back wall, between the sarcophagus and the cornice, where an enthroned Madonna and Christ Child are depicted with the deceased in a common setting.

The early fourteenth-century mosaic ornaments of the original window were left intact and exposed when the window was converted to use as a sepulchral monument. As in the tomb of the fourth bay, a narrow band of fresco ornament was added along the outer edge of the mosaics in the soffit. This was done to extend the surface of ornament to the window frame. When the Turkish window and its surrounding Turkish masonry, above the stump of late Byzantine wall, were removed it was found that the outer edge of the band of fresco ornament terminated neatly along a groove in the mortar (fig. 12) which preserves the trace of the window frame that once filled the arch. The band of fresco ornament is very much like that used in the same place in the arch of the arcosolium of the fourth bay: a motif of folded ribbon in orange-yellows and in greens upon a field of black. In this instance, however, the ribbon was not trimmed with white lines, and the white dots in the black triangles at each side, which appear in the ribbon of the fourth bay, were omitted here.

That there could have been no paintings in the jambs of the niche is evident from the fact that the painting on the back wall abuts neatly at each side against the broken remains of marble slabs that once covered the masonry of the jambs of the fourteenth-century window (fig. 8). The remnants of these revetments are found only as far down as the line of the top of the sarcophagus. On the right side of the painting, the marble fragments penetrate beyond the painted surface to a depth of 6 cm. This means that the inner face of the masonry of the back wall overlapped the revetments by about 4 cm.

The wall at the back of the niche rose vertically to a height of about 3.46 m. (the top of the cornice) above the sill. It is preserved to a maximum height of 2.62 m. At a level of 1.14 m. above the sill is the bottom of a horizontal course of roughly shaped stones which project about 8 cm. and vary in thick-

ness between 8 and 10 cm. On these there is a sloping bed of mortar containing pieces of marble, stone, and brick which builds up to a level of 1.305 m. From this level, the painted panel now survives to a maximum vertical dimension of 1.315 m. The top center of the fragmentary painting was cut away to form a rectangular slot, about 20 cm. in height, to accommodate the sill of the Turkish window. The original width of the painting between the revetments of the jambs is 1.703 m.

In preparation for the paintings, the back wall above the sarcophagus was first given a thin coat of hard and impermeable pink mortar, containing quantities of pulverized terra cotta, similar to mortars used in Byzantine masonry construction. This is the only instance of the use of mortar of this kind, beneath the lime plaster support for paintings, that has been found at the Kariye Camii. In the lower corners of the painting two areas of this mortar can be seen where the lime plaster for the paintings has come away. The total thickness of mortar and plaster averages about 2 cm., the plaster itself accounting for about 1.5 cm. of the thickness.

The only painting in this arcosolium was the rectangular panel (fig. 8) in which the representations of the sacred persons and the deceased are combined in a scene of devotion entirely unlike the paintings in any other sepulchral monument in the Kariye Camii.⁴² At the left, the enthroned Madonna and Child are placed in angular perspective to face right toward the standing figure who turns toward them in three-quarters view. No distinction of scale is made between the figures who are here depicted in such intimate relationship.

The panel is framed at each side by the usual narrow white line and a red border, 3.5 cm. wide. The same red border, but considerably wider (10.5 cm.), passes beneath the panel. Across the bottom, however, the narrow white line has been omitted and instead the front edge of the marble floor (4 cm. thick) of the scene above is represented as resting directly, as it were, upon the lower frame of the picture.

⁴² Cf. figs. 2 and 6, and "Notes: 1955-1956," figs. 5, 9, and 10. In the other tombs the two categories of portraits and holy images are kept quite separate, usually in different parts of the niche, and no psychological interplay exists between them.

The Virgin is clad in a red-violet outer garment which almost completely covers her blue tunic. The latter is visible in a small area on the wrist and at the lower left where it touches the top of the footstool and casts its shadow upon it. At the edge of the red-violet outer garment, where it rises to pass over the extended arm, is a narrow edging of golden yellow. Very narrow yellow lines were also used to mark some of the sharp edges of the drapery folds in the lower left which fall over the front of the throne. Otherwise, the highlighting on the folds of the garment are in light gray or white. The shoes of the Virgin are red.

The Christ Child, who seems to have been seated on his mother's left knee with his left leg drawn up, was clad entirely in golden raiment. The garment covers all that now remains of the figure with the exception of the feet. Part of a train of drapery can be seen at the right as it falls behind the Virgin's left knee. The effect of cloth of gold is achieved with yellow paint on which there is a considerable amount of hatching in thin light yellow lines. The Child wears sandals whose thongs are now only faintly visible.

The wooden throne and footstool are yellow in three values: darkest on the right-hand receding planes, slightly lighter on the left, and lightest on the top surface of the stool. The drawing is executed in a dark value of the same color. The cushion on the seat of the throne is red.

At the right is the sombre but richly attired figure of the deceased, probably a woman if one can judge from the costume and the smallness of the feet. Clad entirely in black, she wears a long plain mantle which hangs at the sides and exposes the front of her richly patterned dress that appears to be of a heavy damask silk material. The mantle is painted in a very deep and rather glossy black pigment which appears not to be the usual charcoal used in the early fourteenth-century frescoes of the Parecclesion. The same pigment seems to have been used also in the delineation of the pattern on the dress. The field of this garment, however, is a duller black of lighter value, probably charcoal. The pattern consists of a series of ogive arches framed above by straight lines which form points on which are foliate finials. Interspersed are what seem to

be clusters of fruit and foliage. At the very top of the fragment the dress breaks off at a point that possibly marks the bottom of the sleeve of the outer garment. At the upper left, the black of the patterned dress is interrupted by a girdle of twisted materials of white and green. On the white there appears a small scale pattern in blue and on the green another pattern in red and yellow.

In the absence of inscriptions, monograms, or historical sources that might throw light on the identity of the person for whom the sepulchral monument was constructed, its dating becomes difficult. There can be no doubt that it represents the last of the series of tombs in the walls of the outer narthex and, for that matter, in the entire church. In excavating along the exterior of the west façade, it was found that the curtain walls of all three arcosolia rest at a common level upon the top of the early fourteenth-century foundation wall which runs level throughout its length. But, whereas the lowest course of stones of the masonry fill in the arcosolia of bays four and five were above exterior grade level when they were laid, grade level had risen considerably by the time the wall of this arcosolium (bay two) was constructed. This is evident from the fact that the exterior sides of the cut stones of the lowest course in this tomb had not been dressed and were extremely roughly shaped, whereas the lowest courses in the other tombs were of carefully dressed stone, and must have been exposed to view at the time they were laid.

The style of the painting, moreover, confirms the archaeological evidence that this tomb is considerably later in date than all others at the Kariye Camii. The painter appears to have combined some mannerisms that are basically Byzantine with technical devices and stylistic features that are characteristic of Italian Renaissance painting of the fifteenth century.⁴³ It is sufficient here merely

⁴³ Cf. P. A. Underwood, "Palaeologan Narrative Style and an Italianate Fresco of the Fifteenth Century in the Kariye Djami," *Studies in the History of Art, Dedicated to William E. Suida on his Eightieth Birthday* (London, 1959), pp. 1-9. There the contrast of style between this painting and all others in the Kariye Camii is more fully discussed and it is suggested that the painting is a work of the second quarter of the fifteenth century by the hand of a

to point out that the spatial organization of the painting is no longer Byzantine, but that the achievements of Renaissance perspective have intervened in a considerable degree. The figures and furniture take their places optically upon a horizontal ground plane consisting of a marble floor whose front edge is brought forward to the picture plane where it rests upon the frame of the picture and becomes simultaneously a part of the scene above and of the frame itself. While the footstool is not drawn in true perspective, perhaps because of insufficient knowledge of its principles, its manner of drawing implies that Renaissance perspective had already been achieved. The orthogonals no longer diverge in depth, but

Byzantine painter who had somehow acquired considerable knowledge of Italian Renaissance painting.

either converge to vanishing points or are drawn parallel to one another in the manner of isometric drawing. In certain passages of the drapery of the Virgin, especially in the folds between the knees and the feet, we observe a modification of Byzantine formulae, but folds like those at the lower left, which stand forth sharply in deep relief, are not to be found in the repertory of Byzantine art. They reflect, rather, the sculptural qualities of western painting of the fifteenth century, as do the numerous instances of cast shadows which are to be observed here and there. Finally, the manner in which the pattern on the dress of the deceased is broken up to correspond to the individual folds represents a departure from the flat stencil-like application of pattern to drapery which is usual in Byzantine painting.



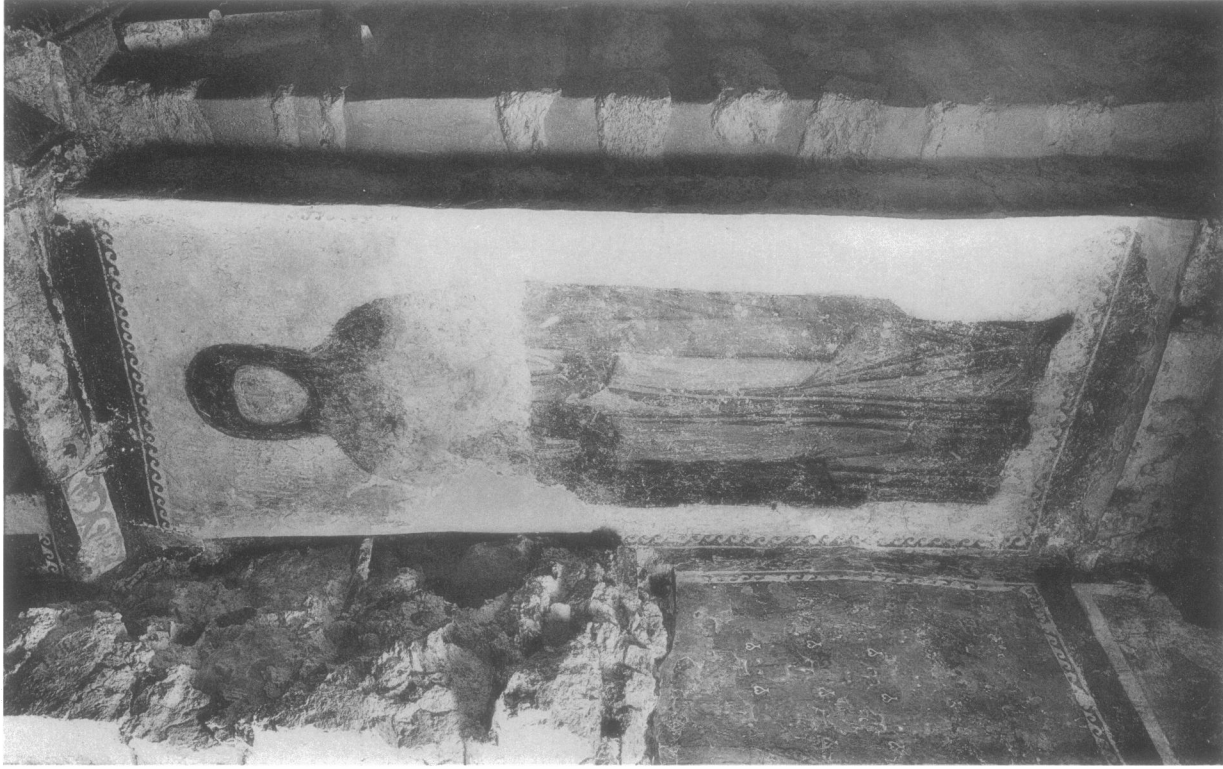
1. Kariye Camii, Outer Narthex. Arcosolium of Bay 5, Tomb of Eirene Raoulaina Palaeologina



2. Arcosolium of Bay 5. Fragment of Fresco Portraits



3. Portrait of a Monk

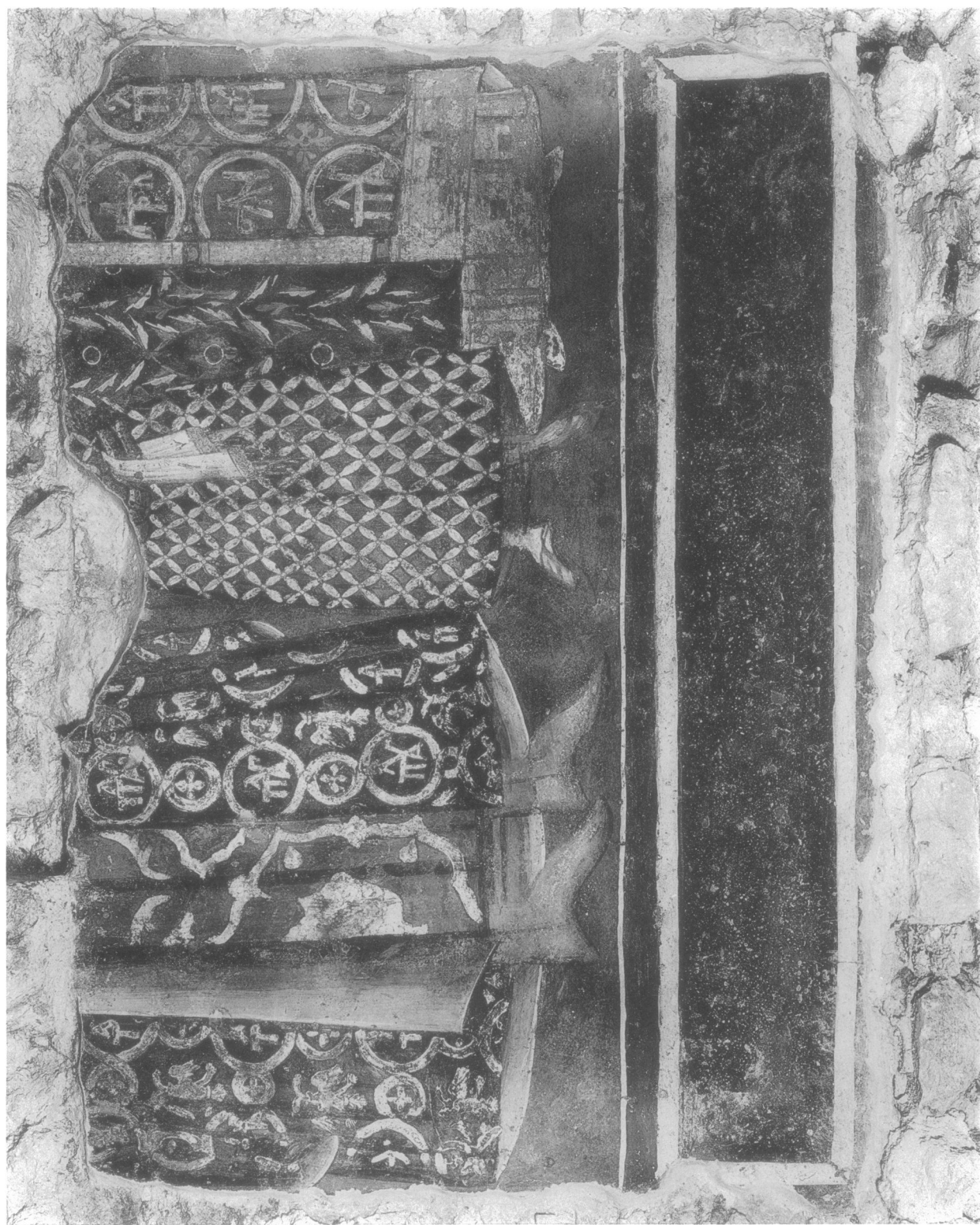


4. Portrait of the Nun Athanasia

Arcosolium of Bay 5



5. Arcosolium of Bay 4



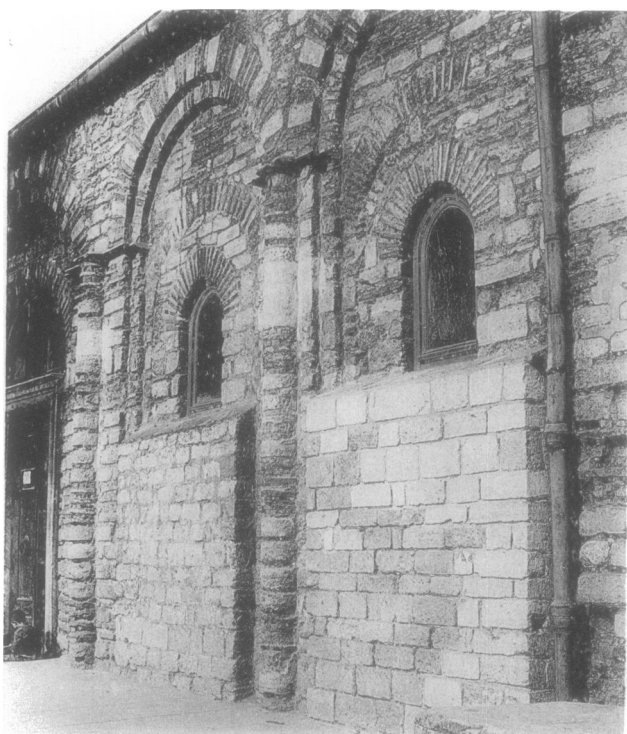
6. Arcosolium of Bay 4. Fragment of Fresco Portraits



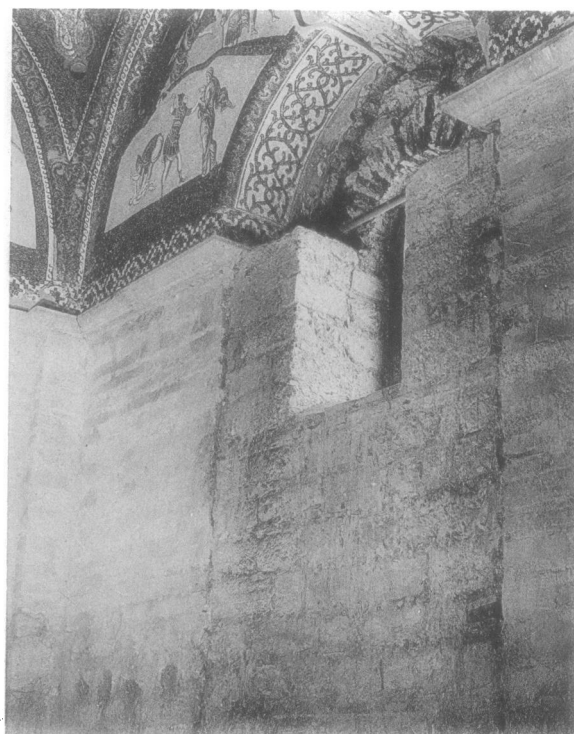
7. Arcosolium of Bay 2



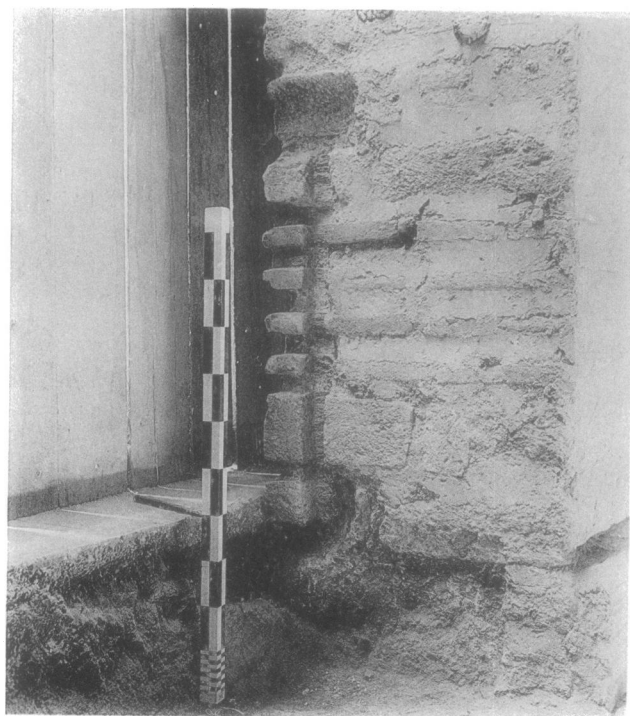
8. Arcosolium of Bay 2. Fragment of Fresco



9. Arcossolia of Bays 4 and 5. Exterior



10. Window of Bay 6. Fill partly removed



11. Window of Bay 6. Slot in Jamb for Balustrade



12. Arcossolium of Bay 2. Trace of Window Frame in Arch Soffit